



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

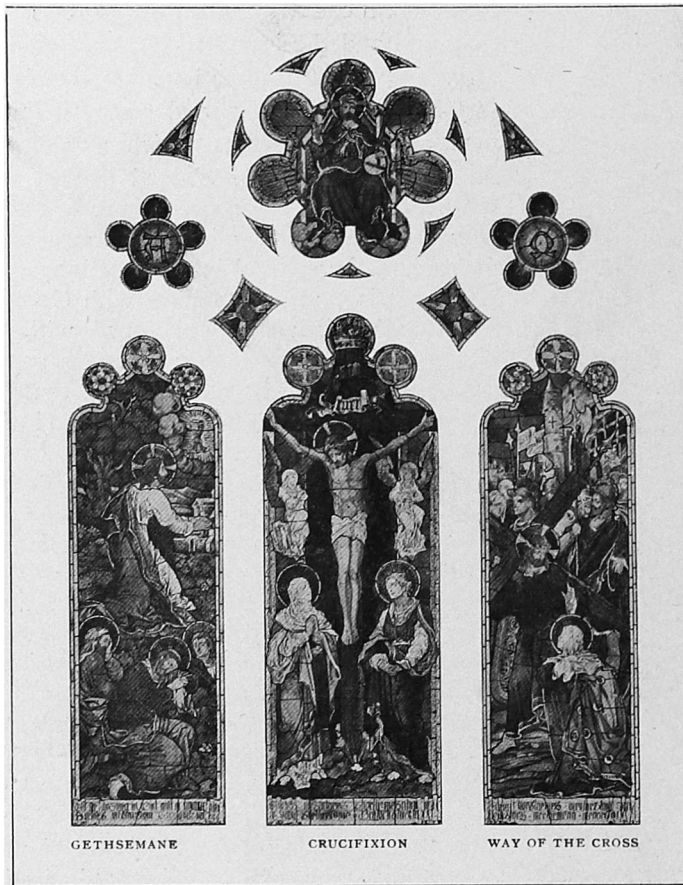
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



"ANNUNCIATION" Three lights as one subject
(English design)

Courtesy Spaulding & Company



ANTIQUE SCHOOL
Courtesy Spaulding & Company

PICTORIAL ART IN GLASS An Aid to Appreciation

By HENRY C. TILDEN

"I don't profess to know anything about art, but I know what I like." What a common expression it is from people of intelligence, and yet how unnecessary. A little knowledge may be dangerous in some things, but in art, and particularly the art of window making, information, however meagre, will surely contribute to one's pleasure and assist in the formation of a truer judgment.

This article is written in the hope that its readers will find in it some information that will enable them to better appreciate the beautiful exam-



"THE DIVINE COMMISSION" AND
"DESCENT OF HOLY GHOST"
(ENGLISH)

ples in our country and to discriminate between the good and the inferior.

We are venturing to handle a very large subject in a brief manner, and we must necessarily pass over many points which would prove of interest. We shall be obliged to pass over the historical side of the subject, save for a few important points, and eliminate consideration of that interesting period in the development of the art which is contemporaneous with Gothic architecture. We shall be concerned with modern windows, but as methods and styles are largely imitative we shall, in the study of the glass to-day get a very clear idea of the method of earlier years.

Let us look at the subject on both its technical and artistic side, and to that end we will familiarize ourselves with the materials at the hand of the artist, or craftsman if you choose, outline the method of construction, and then bring out and emphasize the various points which must be borne in mind in passing judgment on the finished work.

First, as to the glass itself. We hear of "Stained Glass," "Painted Glass," "Opalescent," "Drapery," "Brisi," "Favrile," etc., and perhaps we will meet some who enthusiastically support what they term "English" or "Antique" windows, and others who are equally enthusiastic over American glass and methods. All this is very confusing to one who has no knowledge of the subject. In the art we have to-day two schools, which may be compared to the "Realistic" and "Impressionistic" schools in painting, and all these names which have been mentioned, as well as others less known, may be classed under one or the other head. For the sake of convenience, we will call the one school "Antique" and the other "American."

Under the first head we will place "Stained," "Painted," and that which is designated as "English," remembering that these are not distinct methods but terms only and synonymous. There is, however, an important distinction between "painted" and "stained," of which we shall speak later on, but popularly they mean the same.

Windows of the "Antique School" are made up of many sections of glass leaded together, the glass in each section being of uniform color throughout, the shadows and detail being brushed in with staining pigment mixed with a flux and fused into the glass. This method is the one which was employed in the middle ages and by our forefathers, is the one in favor in England and upon the continent of Europe to-day, and in which, many contend, the English workers excel.

The "American School," so called because of its invention in this country and largely used here, though not to the exclusion of the other method, covers the terms "Opalescent," "Drapery," etc. The chief characteristics of windows of this school are the disuse of shading pigments and the lack of detail.

In the sections of an "American" window the glass is very rarely homogeneous in color, but may be found variegated or "opalescent," and it may be seamed or roughened so as to give the effect of drapery when held before the light—hence its name "Drapery." The glass for this purpose is made up in large sheets by pouring various pot metals together on a slab, which produces irregular color effects. Some sheets are allowed to harden as they lie, others are furrowed with blunt sticks before the metal cools. From these sheets are cut pieces which will produce the desired effects. Depth of coloring, or shading effects are obtained mainly from the thickness of the glass, or else by plating, i. e., by superimposing one piece of glass on another; drapery effects from the furrowed glass, and detail is not seriously considered.

We have observed that windows of these two schools are made on the mosaic principles. Many centuries ago windows were made of many small pieces of colored glass without stain, and called the "Mosaic School." This method is now obsolete, but specimens may even at the present time be seen at Pisa.

Another school, now happily out of favor, called the "Munich School," is responsible for enamelled windows, i. e., subjects painted in various colors on single sheets of white glass,—and we must bear this in mind in making the distinction between Painted and Stained Glass.

Now that we are familiar with the two important schools and the materials used, let us consider some technical details and the method of construction.

First comes the preparation of the design, which is a most important feature, and to which we will refer later. This usually takes the form of a carefully executed color sketch drawn to scale.

This design being approved, the artist proceeds to make a full sized cartoon (in duplicate) with black lines showing the leads, heavy or light according to the outline to be emphasized. The spaces between the leads are then numbered and are cut out from one of the cartoons to serve as patterns for cutting the glass, allowance being made for the heat of the leads. Next comes the selecting and cutting of the glass. Under the "Antique" method little else is required than to find glass of the desired

color. In the American school the selection of the glass is a most important feature of the work.

It will be seen that in the former method the worker in glass can prepare a design and faithfully follow it by the use of shading or staining pigments on the glass after the necessary body color has been obtained. The American may make a sketch but it must necessarily be suggestive for he cannot, as his brother artist, prepare a finished picture and then execute it in glass. He must not only find a piece of glass that will suit him in color, but is obliged to secure a piece which in formation or thickness can be advantageously cut to produce light, shade and modelling. The glass once selected and cut the American worker could lead the glass together and the window would be completed were it not for the fact that faces, flesh parts, etc., have to be painted.

On the other hand, however, the English artist has scarcely begun his work when the glass is cut. His next step is to lay a large sheet of plate glass upon the original cartoon and the small sections of colored glass are affixed to it with wax over the numbers corresponding to the patterns by which they have been cut. The lead lines are then traced on the glass with opaque paint, and the whole affair without cartoon is set up before the light. He has before him a piece of mosaic glass work. Outlines are mostly there, but others must be drawn, the delicate detail worked in, the shading effected—the picture finished. In doing this, metal oxides are used, which must be fused into the glass and become incorporated with it. Each section of the glass so treated has to be fired separately, many have to go through this process several times, and then often are useless, for each piece must be replaced upon the sheet glass and inspected before the window can be completed.

The staining and firing accomplished, the small pieces are leaded together, and this process in both schools is handled in the same manner. The sections are again laid over the cartoon—this time directly upon it—and the leads are bent and cut to conform to their shapes. At the interesting points the leads are soldered, a heavier frame lead is run around the outside, and then, after a sort of cement is rubbed into every crevice, the window may be set in place.

Imagine then that we have before us a window for

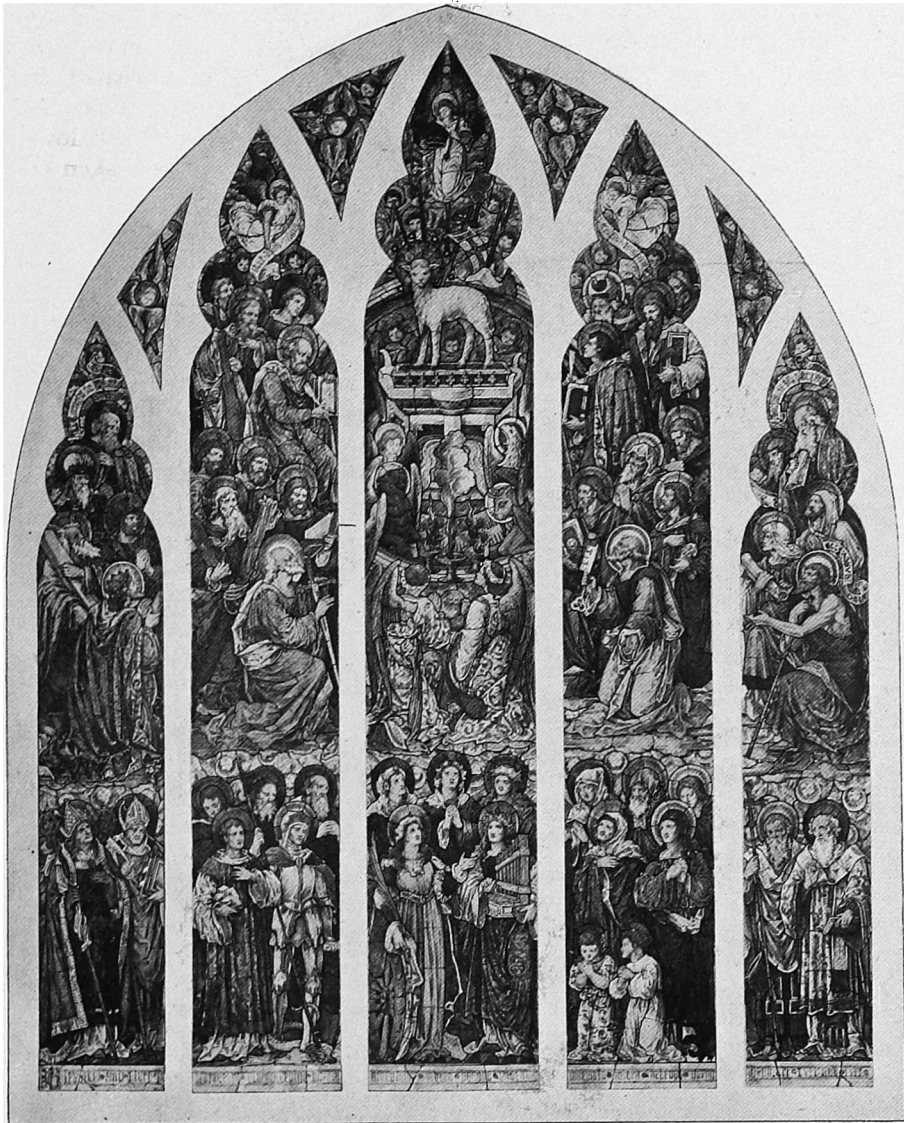


"THE GOOD SHEPHERD"
(ENGLISH)



OUR LORD AND SAINT PETR HEALING THE SICK

ANTIQUE SCHOOL
Courtesy Spaulding & Company



"ADORATION OF THE LAMB"
(English)

Showing wealth of detail and successful treatment of one subject
extending over five lights

Courtesy Spaulding & Company

inspection. How shall we judge it? Besides its color, good drawing, and perfection of construction, what else must be considered? What are the requirements of a window? Under what conditions or restrictions has it been produced?

Glass and its use for many articles of utility and ornament was known for many centuries before Christ, but window glass came much later, and although windows were known in Rome early in the Christian era, it is not so many centuries ago that in England, outside of churches and public buildings, only the houses of the very rich possessed windows; and so valued were those in private possession that they were taken out and stored when the family went away from home.

Before the introduction of window glass, holes in the walls were made for the purpose of admitting light. In the northern countries these were necessarily small, but the use of sheet glass made larger openings practicable, it serving the double purpose of admitting light and excluding weather. And so in judging a window we must not lose sight of the fact that the window is to admit light.

This brings us to a point that differentiates a window from a painting on canvas. In the former the glass, leads, and stains serve a double purpose. The first object to be attained is to glaze an aperture in the wall that light may pass through; it may be subdued, but not blocked; that it may be so brought together as to constitute a work of art is a secondary consideration. In a painting, on the other hand, the paints and canvas are simply a means to an end, and have no value apart from the result—i. e., the producing of an impression on the mind then the eye.

The fact that window making is strictly a technical art does not prohibit true art in glass. Great artists have turned their attention to it, many have become famous by it. These are such men as Burne-Jones, Richmond, Holiday, La Farge, not to mention others equally well known.

The art has also become "commercial" and the spirit of Commercialism, which often spells cheapness, is responsible for much of the bad glass, of which there is all too much in this country.

The window artist is handicapped in a way that his brother artist with canvas is not, in that he must prepare his design under certain conditions, while the latter works out on his canvas his best thoughts and inspirations.

The architecture of the building wherein the window is to be placed must be considered, as well as the shape of the opening and its position as regards the amount of light to pass through. There is a vast difference between light thrown on a picture and light passing through one. In a painting under a good light even the deepest shadows are illuminated so that nothing is really dark, while yet its highest color is dull as compared to the sky. In a window, on the other hand, the shadows are very intense, being seen against the light, and the high lights, if the window is well lighted, have the intensity of the sky itself.

From this it will be seen that a window artist should not attempt to



"THE GLAD TIDINGS"
Design for American Glass
Courtesy Spaulding & Company

reproduce natural effects, his material prohibits, for he cannot produce the delicate shading and blending of colors which in a painting are not only possible but make realistic effects beautiful.

Two other points of handicap are, first, the brace bars which are necessary to strengthen the windows against the weather and make heavy black lines across the picture, which, of course, must be so arranged as to interfere as little as possible with the design, and the other is the very important fact that the artist is usually given a theme to work out, and so must in a way paint to order.

Were we to judge of windows in houses, public buildings, and other similar places, we might well stop here and sum up, but we shall not find the best examples in such places—we must go into the churches.

True art can never be wholly separated from religion. Art is the expression of an idea and the best results must come from man's highest and noblest thoughts.

In the Old Testament we read how God commanded his people to bring their best of all things and their most

cunning efforts for the building and decoration of the Ark of the Covenant. And so, down through the ages, we find art associated with sacred things. In the early Christian times we see those primitive places of worship, the Roman Catacombs, decorated with Christian symbols. From there the development of decorative art through the succeeding centuries is most interesting. It was crude at first, but it improved under the guidance of holy men, and the monks of the Middle Ages were skilled craftsmen.

Pictorial window making is essentially a Christian art and is inseparately associated with religion. We must remember then that stained glass, and here we use the name in its popular sense, is for the church where

"Storied windows richly dight
Cast a dim, religious light."

It is Milton whom we quote and he has spoken truly—not mere pictures in glass, but storied windows. Art for art's sake, beauty for beauty's

sake, is pagan, and the motif which is back of church art must ring true. We are told to worship God in the beauty of holiness, and beautiful color effects in decoration are indeed legitimate in God's house; but figure windows, for those are the ones we are discussing, should tell some story and point a lesson.

Art is the handmaid of religion. It is related how the early missionaries to England were wont to erect huge stone crosses upon which they carved scenes from the story of our Redemption.

In those days there were but few books, and so those early preachers brought art, crude as it was, to their aid. They told their story, preached their sermons, and the people seeing their carvings remembered the story long after the preacher had departed.

Whatever their religious bent of mind art students and lovers must deplore the work of the iconoclasts of the Reformation in England.

They were very much in earnest, these Roundheads, and destroyed and demolished without discrimination. Why, one asks on visiting a cathedral like grand old Winchester, and observing the patched up windows which reflect the glories of earlier days and cry out for restoration, why did they demolish those beautiful examples of Gothic art? Was it done simply because they were beautiful? And we venture to answer that, Puritans though they were, the followers of Cromwell destroyed the windows not simply because they were ornamental to the church, but because they told some story and reflected some doctrine.

We have dwelt at some length on the ecclesiastical aspect of our subject, but it is necessary to emphasize the importance of design in a church window. If there be sermons in stones, there are also homilies in glass, and the designer should be sound in his doctrine and firm in his expression.

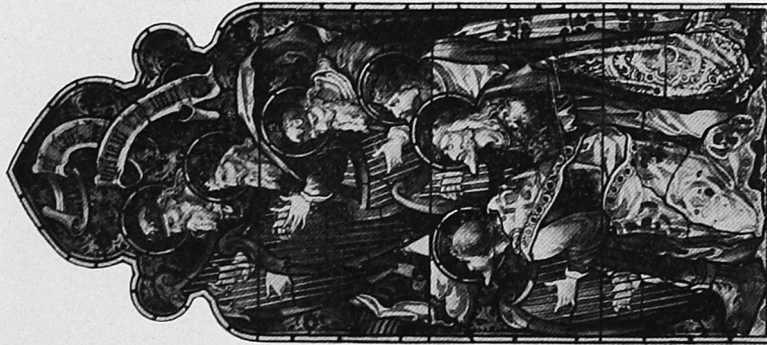
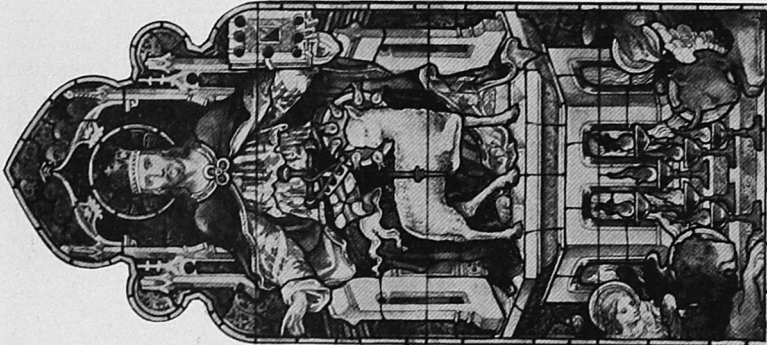
To sum up we have learned five important points which must be borne in mind when looking at a window.

First—A window is to admit light, not block it; hence one which is opaque in spots or lacks brilliancy defeats its purpose.

Second—The window maker should use his leads and braces so as to work



"BEHOLD THE LAMB OF GOD"
Design for American Glass
Courtesy Spaulding & Company



"THE WORSHIP BEFORE THE THRONE"
(Antique School)
Courtesy Spaulding & Company



"THE INFANT SAVIOUR"
COMPANION WINDOW

into the subject and not interfere with the general design.

Third — The architecture of the building cannot be disregarded. The artist may find one light to treat or he may be confronted by a large window divided by mullions into several lights (as some of our illustrations show). He may find these divisions a help or a hindrance. Perhaps he will use each light for a separate subject or treat the group of lights as a whole. If the latter he must never commit the error of so dividing his work that the mullion appears as a disturbance, but should have in each light figures or groups which are related to each other by something more than mere accord in height and background.

Fourth — Natural effects should not be attempted.

Fifth—If in a church the window should have some other object than mere beauty.



"JOHN, THE BAPTIST"
COMPANION WINDOW

Which one of the two schools under discussion best meets these conditions it is not our purpose to say.

There are those who, with a deep love for sacred things and religious art, demand the traditional detail, possible in the Antique school, and who cannot tolerate saints and martyrs in the poster style garments and impressionistic colorings of the American school. Much indeed must be said for that method which places material under the will of the artist as against one which substitutes accident for design, and makes the artist dependent on what he can find in the accidents of the materials to approximately suit his purpose. Accident where art is concerned, is a useful servant but the worst possible master.

For the American school it must be said it is still in its infancy, but is rapidly developing. In some quarters an attempt has been made to overcome accident in the employment of modern glass, by modelling and casting each section. This is necessarily an expensive process and it is too soon yet to predict its success.

We must give this school credit for success in secular work where ornamental effects are desired, for the rich colorings of modern glass and the artistic manner in which it has been handled, for this class of work, deserve the favor with which it has been received.

That it has not as yet achieved the same success in religious work is due to the restrictions which the material places upon the designer, and the fact that in America, on account, perhaps, of the lack of a national, or uniform religion, there seems to have been wanting the spirit of true ecclesiastical design. Happily this is being remedied and there have arisen those who are imbued with the true fitness of things, and the designs for American glass which are here shown seem to breathe forth an atmosphere of devotion which was wanting in the earlier efforts of the American school.

We will here rest our case, but the subject is by no means exhausted. Those who have learned something from these words will, we hope, desire to go further into the subject, and if they do we can promise them an interesting and fascinating field for reading and study.



COURTESY SPAULDING AND COMPANY